



FAB
INCORPORATING FANDERSON NEWS
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FABA 1
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MOBILE CONTROL

It's funny how mistakes get made. Mostly, it's because it's been a long day and the mind starts to wander. I'd hazard a guess that that's how my copy for the sleeve of *Thunderbirds* Volume 16 got messed up - somewhere between my fax to Polygram and the printers, a whole line of copy went missing.

Those of you who have bought the video will have been confused to read the following in my synopsis of *Give Or Take A Million*: "Down in the basement, a pair of crooks break into the vault of the Second National Bank next door, but greed proves their downfall and they trip a security canister of toys being loaded into the rocket..." A security canister of toys? It was news to me. That line should have read: "...but greed proves their downfall and they trip a security alarm. Chased by the guards, the crooks find the nearest hiding place - the canister of toys being loaded into the rocket..." which I think is a more accurate and less confusing account of the episode, don't you? Someone messed up. Ah well, we're all human.

I messed up here last issue, and I have no explanation other than complete brain block. Outgoing committee member Keith Jones had, of course, been our Local Groups Co-ordinator before his resignation, and it was this post, not Pen Pals, that Roger Rice resumed from July 1st. My apologies to the two gentlemen in question and also to our real Pen Pals Co-ordinator Claire Roberts.

However, there is no mistake about that title on our cover - the first stage of that growth and change I was on about last time is here. The club magazine has evolved again and the title of Fanderson News has now been superceded by 'FAB', to reflect the new editorial policy which is fine with what you, the members, have been voting for in your letters and renewal returns. I think our new editor, Ian Fryer has done a splendid job on his first issue, but we'd like to hear it (or otherwise) from where it matters - you! If you have any comments on 'FAB' and the general direction of the club, do please let us know by writing to P.O. Box 93.

In addition to FAB, our membership package for this year has also been upgraded. Members renewing between now and August next year will receive a set of eight glossy colour postcards, exclusive to Fanderson, each featuring a superb still from one of the Anderson shows - *Supercar*, *Thunderbirds*, *Captain Scarlet*, *Joe 90*, *The Secret Service*, *UFO*, *Space: 1999* Year One and *Space*:

1999 Year Two. The cards all feature shots that have rarely (if ever) been seen before, the result of hours of methodical searching through the extensive photo files at ITC Entertainment (and my particular thanks to Don Mead for his untiring assistance with finding just the pictures we wanted).

These highly collectable cards are only available to Fanderson members joining or renewing between September 91 and August 92, and are included in the membership package along with a new signed colour photo of Gerry Anderson and a personal letter from the great man himself. There really has never been a better time to be a Fanderson member.

However, now comes the bad news. The usual increasing costs in postage and printing have meant that we've had to put up the price of Fanderson membership. Sorry, but there was just no way round it other than to seriously degrade the quality of the service and package that you have come to expect from Fanderson - and at a time when we're doing our best to upgrade that quality economically, that just wasn't a viable option. The 91/92 rate [effective from September] is as follows:

UK - £11.00 Europe (incl. Eire) - £13.00
USA/Canada - £15.00
Australia/New Zealand/Japan - £17.00

The answer to my Mindbender in FN30 was Joe 90, whose first episode was also a dream episode. You could be forgiven for thinking otherwise as the episode was cut up and edited around when it was released as part of the *Joe 90* compilation feature 'The Amazing Adventures Of Joe 90', so as to give the impression that Joe's theft of the MIG 242 actually took place. In the complete original episode, this adventure is purely conjecture on the part of Shane Weston, as to what could happen if Joe were admitted to W.I.N as the *Most Special Agent* (and the MIG 242 doesn't even exist).

And that takes me nicely into thanking everyone who attended our *Joe 90 And The Secret Service* Day in July, which was a very enjoyable and relaxed event for everyone - it ran so smoothly that even the organisers got to watch some of the episodes (which very rarely happens at conventions). In particular, I'd like to thank our special guest Alan Perry. This was his first convention appearance, but he took to it like a duck to water, and really made the day something special for everyone there. Cheers, Alan!

The Mindbender for this issue has to be a *Thunderbirds* question, doesn't it, really? Well, try this one - in how many episodes of *Thunderbirds* are events seen to be told in flashback (i.e. with sequences which chronologically occurred earlier seen as if related or remembered by one of the characters)? Look out for them during the BBC screenings.

Well, that's it for this issue (is it my imagination or does this column get longer every time?). See you at Fanderson '91 in October, or, alternatively, back here in November.

Chris Bentley - Fanderson Chairman

SPACE CITY SPECIAL

A WORD FROM THE EDITOR

So that's the first issue of 'FAB' nearly finished - for me that is. I'll assume that you've just opened the magazine. I'm writing this column last of all, and on the table in front of me, just next to the word processor, is an ice-cold bottle of Stella Artois beer - my reward for all the work that has gone into 'FAB'. I'll open it when I've typed the last words of this editorial (I got that idea from an episode of *Columbo*, by the way).

Myself and Chris Bentley have probably never worked as hard in our lives as we have for this, but it's an extremely rewarding task and I'm already looking forward to starting on the next one. Thanks should go to many people; to the aforementioned Chris Bentley, who is in overall charge of the look of the magazine; to Andrew Staton, who cured me of being so lazy; to Alan Perry, for providing us with such a smashing interview to launch 'FAB' with a bang and for welcoming us to his home.

Also, I'd like to dedicate this magazine to two groups of people. Firstly, the people behind *Time Screen* magazine, Tony and Annette Mackay, and Andrew Pixley for raising the general standards of writing and research in television-based fan magazines. If I've ever been inspired by anything, it's *Time Screen*.

Secondly, this magazine is dedicated to anyone who has ever read something and said to themselves, "I can do better than that!" That's how I started writing, and if you ever read anything (especially in 'FAB') that makes you think that, then have a go. Over the past couple of years my motto has become, "When in doubt, do it - if you don't, you'll always regret it" (and I got that one from an episode of *Chancer*).

I've deliberately not mentioned much about 'FAB' itself, in the hope that it will speak for itself. Now I've given you an idea of what's going on in my head (for what it's worth) may I appeal to one and all to please write to P.O. Box 93 with your thoughts on the new magazine - how else will we know if we're getting it right or not?

Finally, a quick word about the photo

stickers that you will have received as part of your package this time. These will now replace the Enprints that have formed part of the Fanderson membership package for some time now (although this package does also include the last of the Enprints which arrived too late to include with *Fanderson News 30*). What you do with the stickers is up to you, but they are designed to be affixed to the pages of FAB to add a bit of internal colour to your magazine. The first two stickers (featuring David Weston and Tracy Reed from the *UFO* episode *The Dalek Affair*) should be placed in the positions indicated on page 10 - although your magazine is no less complete if you decide not to stick them here.

Well, that's my lot, so it just remains for me to say, "Ta ra for now" - hope to see some of you at *Fanderson 91*, and that you enjoy the *Thunderbirds* reruns. Now, where did I put that bottle opener?

Ian Fryer
Editor

THE FANDERSON COMMITTEE

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THE FAB INTERVIEW

ALAN PERRY

DIRECTOR & CAMERA OPERATOR



Alan Perry is best known to *Anderson* fans as the director of many episodes of *Captain Scarlet and the Mysterons*, *Joe 90*, *The Secret Service* and *UFO*. But his long association with Gerry Anderson and Century 21 goes right back to the filming of *Supercar* in 1960. Chris Bentley and Ian Fryer spoke with him at his home in Yorkshire.

FAB: Perhaps you could begin by telling us how you came to be involved with A.P. Films?

Alan Perry: Well, it goes back to before A.P. Films when I was working with Derek Meddings at Anglo-Scottish, which was an animation house that made the adverts for Cadbury's Roses chocolates. The special effects department there was run by a guy called Les Bowie, who was a superb matte artist and a really good special effects man, and Derek Meddings was his assistant at that juncture.

Also hiring a cutting room at Anglo-Scottish was David Elliott, who was an editor, and that's where I first came into contact with puppets because Dave Elliott was editing *Torchy the Battery Boy* and then *Four Feather Falls*. So that was really my initiation into the puppets, just seeing them on a Moviola and knowing that Derek Meddings did bits and pieces on that line.

Then, when I actually left Anglo-Scottish, I went freelance and worked on different commercials. I ended up working as a clapper-loader on *The Adventures of Robin Hood* with Richard Greene, and believe it or not, the production secretary was Sylvia Anderson - or Sylvia Thamm as she was then. Sylvia and I got chatting and we worked for quite a few weeks until Robin Hood came to an end, and she told me that the next thing she was going on to was going to be called *Supercar*, and the guy's name who was running the show was Gerry Anderson. She recommended me and asked me to go and see Gerry for an interview.

So, I duly got on my little moped and nipped across to Slough one Saturday morning. This was the first studio we had, which was tiny. There was one stage, a canteen and a few

offices at the front. I had my interview with Gerry Anderson and Reg Hill, who we used to call 'Meat and Veg Reg'. Anyway, I had my interview and was duly offered a job as a clapper loader at seventeen pounds, ten shillings a week for either thirteen or twenty-six episodes of *Supercar*.

The A.P. in A.P. Films stood for Anderson/Provost. Was Arthur Provost still around when you joined the company?

No, I believe he was before my time. But believe it or not, my first driving experience, the first vehicle I ever bought, was a van. It was a green van and it had A.P.F. on the side in a white oval with a red ring around it. So I bought this van, my name being Alan Perry - A.P.F. - Alan Perry Films.



Can you remember some of the people you worked with in those early days?

The first week I arrived, the cameraman was John Read, who I believe was one of the directors of A.P. Films. The camera operator was a guy called Julian Lugrin who had suffered a really nasty polio attack, but was one of the nicest guys you could ever wish to meet. The focus puller was another guy who used to work at Anglo-Scottish whose name was Peter Hirst and the electrician's name was Arthur Parrott - his wife was Gerry Anderson's secretary. Puppeteers - there were Christine Glenville and Mary Turner. Reg Hill was the art director and Bob Bell was his assistant, and then Keith Wilson came in at the same time as myself. As *Supercar* became more popular and Lew Grade accepted it, we started to add more crews, such as a special effects crew with Ted Wooldridge.

Were there many big changes when Lew Grade bought the company?
Oh yes! Lew Grade came down and I'll always remember the big cigar and the Roller outside the Slough studios. He came in and walked around and we were all told that he was coming and that he loved what we were doing, that he was going to set this new thing up that was going to go way, way beyond what we had achieved so far. We were going to be using false eyes instead of hand-painted, we would be using new technology and the name of the company was going to change from A.P. Films to Century 21 Productions.

Did you know that ITC were actually bringing out Supercar on video in the autumn?

Really? My children, who are grown up now, have started buying me episodes of *Joe 90* and the other series which are now out on video. I think they do intend that I have the full collection at the end of the day.

By the time *Stingray* went into production, your role at A.P. Films had changed, hadn't it?

Yes, I moved up to being a camera operator. I was a string expert - one of my claims to fame was that I could 'lose' the strings. I could blend the strings into the background using anti-flare and we used to use different coloured puffers with powder paint in different colours - browns, greys and oranges. Whatever the background was, I could get my eye to the lens, put anti-flare on the string and use these puffers to lose it against the background. As a camera operator that was one of my jobs as well.

Did that job get more difficult when the colour shows started?

Yes, obviously I had to blend in more. Before that, with greys and blacks you could just use black puffer, and anti-flare gives you a grey anyhow if you put enough of it on. Therefore, you could just blend it down.

At Century 21, we pioneered a lot really - getting vehicles to move, the special effects side of it, the tricks and the cheats. Flying, for instance. We developed our own roller backing which was about 12 feet long with a roller at each end and canvas wrapped around painted with hedgerows or skies or whatever. We'd run this roller backing and squirt some smoke over the cabins of the different vehicles, and we'd developed our own way of movement with models and scale.

We started to learn, but it was all through trial and error - if it didn't work, start again. This was in the days of film rather than videotape, so if you had shot 400 feet of film, you couldn't wipe it and start again. If you'd used it, you'd spent it, so it all cost money.

We used to use the roller backing, but we also used some back projection. We went to an airfield on the other side of Maidenhead, hired a light aircraft and went up on a cloudy day and shot clouds left to right, right to left, straight on, POV's, and then we used it on our own back-projection system back at the studio. It used a 35mm Arriflex and a projector linked together. We used to phase them up, get them up to phase, off went the lip-synch machine - and then a string would break!

It was a lot of fun, trial and error, and a real learning curve on how to work to scale. We tried to make the puppets look real and do real things and at the end of the day they were only fibreglass. But you learned about skin textures, you learned about eyes, you learned about blending and scale as far as cameras were concerned - you look up, you distort and it looks more real, look down on a model and it looks like a model.

It was an educational process of trying to achieve bigger and better goals. From the piece of chamois leather that used to sit on the bottom of the puppets' mouths on *Supercar*, to the faces, to the progression to accurately proportioned features - the demand for more excellence, that's what Century 21 was about.

Take *Fireball XL5*. The first space shots had a rocket that fired a module to the moon! We were way in front. They did the first shot into space and we all listened to it on the radio, but we were already there! That's how far our imaginations, Derek Madding's and Gerry's and Sylvia's imaginations, were way ahead. They were already running that sort of riot. Look at the space shuttle now and then look at *Thunderbird 2* and the pod shapes and the styles - we weren't a million miles away. It's quite funny to see the way things have developed.

Most of your episodes of *UFO* seem to be set on the Moon, but you must have been filming those as Neil Armstrong was putting his first steps onto the Moon. How much did that influence you, or did you just carry on doing what you were doing because you were pretty much right anyway?

It obviously had an influence. We had to try to simulate what people had seen, because the public aren't stupid. We had to reconstruct it and that was where polystyrene and thinners came in. All you do is cut blocks of polystyrene with a knife and throw thinners over it - it melts it and you've got that cratered effect.

I learned from the camera side and the direction side. Bob Bell learned from his side, Derek Meddings learned from his side. It was an educational process. We learned, we experimented and we got there. Everybody who saw the puppet series couldn't help but admire what had gone into it and the technology that we created to bring the shows to the public. We were proud of what we had done - we were way ahead.

It really shows how much emphasis there was on quality and getting things right, and how far advanced you were, in that we still watch them today and can appreciate the quality. They aren't as dated as people think that they would be.

Gerry Anderson always said at the beginning of a new series, "Forget what you've done. We're going forward." And that's the way he worked. If anyone referred back, he'd say, "I don't want to know about that. Come on lads, let's try to work to the future. Let's try to develop new things." And that was the progression of the company.

That was the nice thing about working for the company - the front door was there, the back door was over there, and in between, everything (apart from the eyes) had been made between those two doors. We could learn between those doors, and as an educational process I don't think there was one better in the country for an overall picture of film-making.

No matter what picture you make, you've got to light it, operate the cameras, you've got to have movement. We didn't have real people to move for us, so we had to do it. We did it by trick photography and by cunning. We started with nothing and we had a finished product at the end with music and voices.

We could see it all the way through from the building of a chair. If you need a chair, you go and buy a chair and stand it in the set. But those poor little mites couldn't get into it, so it all had to be done to scale. You couldn't put apples in the hall - we had to make them if we wanted them there.

Rain? We couldn't just grab a hose and

squirt it because the rain drops would be too big, so what did we do? Well, I've got one in the garden shed now and it's used for spraying insecticides - it gives out a mist which was perfect scale for our rain. Snowdrops? How do you get a snowdrop? Polystyrene is dead right - you get the little bits and blow it onto the set. Things like that which you'd never think of, we had to learn about. That was the fun, that we all learned and worked together. Everyone had their two penn'orth, anyone could make a suggestion.

Where did the desire come from to move on to a new series? Did that come from the desire to better the quality, and that while you were making a certain series you were stuck at the level you had established for that show?

I was never on that side. That was always left to Gerry in the main and Sylvie and Reg Hill, plus the script writers Tony Barwick and Alan Fennell. I think they were kicking these ideas around and as one series finished, we always knew when it was coming because we went into development on the next one.

Derek Meddings was always involved because he designed the creft, but it wasn't until the later years that I began to be involved on that side. It was really down to Gerry, Lew Grade and the powers that be, whereas I was only an employee. But then, you weren't only an employee because you were involved. You never sat on the perimeter - you were always allowed to go over the fence and have your two penn'orth, which was good.

Was it a big surprise when production shut down on Thunderbirds with it being such a big success?

Everything was a surprise! A film technician in this industry, when you commit yourself and are not purely freelance, you commit yourself to a series of 13 or 26 episodes, and towards the end of the series everyone gets a bit twitchy. You save your money because you know that you're going to be out of work. Because you're not on the freelance circuit you can't just pick up the phone and say "I'm coming out next week - anything on the move?" Like everything in this industry you have to work your way through it because you're only as good as your last job. You live by your reputation, and if you haven't got a reputation, that means you're not trusted.

I burned my boots when I left Robin Hood and the commercials I'd been doing, and I

because of all the problems we had to solve to make the show.

When I moved up to Yorkshire and started work up here, I never realised how much I'd learned, and I still don't know what's in my head that was learned in those days because I haven't had to apply it yet.

I recently did an ad for National Power and they needed lightning, but no-one knew how to get it, whereas I was able to give them three quick and easy ways off the top of my head. Give me an arc lamp and I can make lightning.

We were shooting **Fireball XL5** and we were doing back projection work with Steve Zodiac on that bike of his, which he could rear up and fire something from the front. He had to fly through this forest and at a given moment Steve Zodiac would rear up his bike and fire. The electrical charge to make it fire would come down the two main wires supporting the bike, so all Derek Meddings would have to do was touch them and it would fire the charge.

So, Steve Zodiac reached this certain point and Derek Meddings touched the wires. There was the most enormous explosion you've ever seen in your life, and thick dense smoke everywhere. The girls on the puppetry bridge were just dying. Eventually the smoke cleared and there was Steve Zodiac with his eyes crossed - because his eye strings had been cut - with just a pair of handlebars in his hands. The rest of the bike had completely disappeared!

It was turmoil at times, but it was fun turmoil.

Some of the nicest shots on Fireball look as if they were shot outside in natural sunlight. Did you do any outdoor shooting on that series?

No, it was all done in the studio. Ted Wooldridge would use one key light, the same as the sun and you had to get low angles. We would build false foregrounds, on a road for instance, and use a wide angle lens, which tended to look over things, at a low angle. That would give you your perspective and size. The only ones we went outside on were **The Secret Service** and, of course, **UFO**.

Although there were the Tiger Moth scenes in the Thunderbird Six feature film?

Yes, that was another league. That was when Joan Hughes flew under the motorway bridge and the police arrested her! (Editor's note:

For the full story on this one see the Derek Meddings interview in *S.I.G. magazine* - issue 11)

You were involved in the shooting of the Thunderbirds Are Go! feature film as well?

Yes. I was camera operating. We shot the back projection plates in Portugal, and there was me and Derek Meddings in a helicopter with this French pilot who didn't speak English. Derek Meddings drew diagrams which we had to simulate for the sequence where Alan falls to Earth in his dream. I was on my knees in the helicopter with a belt strapped around my waist and Derek Meddings holding on to the belt, looking through a square cut out on the floor through a wide angle lens.

We were at about 5000 feet and we told the pilot to let her drop. I've never been more terrified in my entire life! The helicopter dropped and dropped and then began to autogyro and the island below was spinning. I couldn't see through the eyepiece for the tears in my eyes! Alan, I thought, your come-uppance has come! "Derek," I said, "It's looking really good, baby! Maybe we should stop now - the island is filling the frame". Finally Derek Meddings signalled the pilot to start up again, but we got so close that I could see all the detail and cracks in the rocks before the helicopter started gaining height again!



Next issue, in Part Two of this interview, Alan Perry talks about his promotion to director on episodes of Captain Scarlet And The Mysterons, Joe 90, The Secret Service and the classic live-action series **UFO.**

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THE DALOTEK AFFAIR

Alan Perry's second directorial contribution to *UFO* was the Ruth Powell scripted *The Dalotek Affair* which guest starred Tracy Reed (below) as Jane Carson, one of three scientists working at the Dalotek Base, an independent lunar survey station, which Paul Foster believes to be responsible for a number of communications blackouts between Moonbase and SHADO HQ on Earth. Miss Carson's two colleagues, Mitchell and Tanner, were played respectively by David Weston (right) and Clinton Greyne, both of whom were originally cast to play regular featured characters in *UFO*.

David Weston, who had previously appeared in the feature films *Doctor In Distress* and *The Heroes Of Telemark* was fresh from the starring role as the notorious highwayman Dick Turpin in the Walt Disney movie *The Legend Of Young Dick Turpin*, when he was chosen to play Moonbase astronaut Gary North, the young male 'physical' role in *UFO*'s Moon based adventures. As such, Weston would have appeared throughout the series, but the part was dropped before any scripts were completed.

Clinton Greyne had made numerous guest appearances in ITC action adventure series (most notably in *The Champions* episode *The Gilded Cage*) when he was cast in the major role of Colonel Franco Desico in *UFO*. Desico was to be the commander of Moonbase and many of the earliest scripts prominently feature the character - for example, it is Desico, not Foster, who is stranded on the lunar surface with an injured alien in the original script of *Survival*.

However, the role was eventually split between the two new characters of Lt. Gey Ellis (previously Paula Harris, played by Gabrielle Drake) and Colonel



Paul Foster (played by Michael Billington) and Greyne were dropped from the series. Both he and Weston were awarded parts in *The Dalotek Affair* in acknowledgement of their early (uncredited) contribution to *UFO*, with both men playing roles that are very similar to the regular characters they would originally have played as Gary North and Franco Desico.





ALAN PERRY ANDERSON FILMOGRAPHY

CAMERA OPERATOR

STINGRAY

Plant Of Doom
Hostages Of The Deep

The Big Gun

The Ghost Ship

The Ghost Of The Sea

Subterranean Sea

The Invaders

Raptures Of The Deep

The Disappearing Ships

Marineville Traitor

Pink Ice

Star Of The East

Invisible Enemy

In Search Of The Tajimanon

Set Sail For Adventure

Rescue From The Skies

A Nut For Marineville

Eastern Eclipse

The Lighthouse Dwellers

THUNDERBIRDS

Trapped In The Sky

Sun Probe

The Mighty Atom

Operation Crash Dive

Move - And You're Dead

Brink Of Disaster

The Perils Of Penelope

End Of The Road

Edge Of Impact

3D Minutes After Noon

The Imposters

Cry Wolf

Attack Of The Alligators

Thunderbirds Are Go! (Feature Film)

UFO

The Sound Of Silence

The Cat With Ten Lives

Destruction

The Man Who Came Back

Reflections In The Water

The Psychobomba

Timelash

Mindbender

The Long Sleep

DIRECTOR

CAPTAIN SCARLET AND THE MYSTERONS

Manhunt

The Trap

The Heart Of New York

Seek And Destroy

The Traitor

Treble Cross

Codename Europa

Inferno

JOE 90

Hi-Jacked

International Concerto

Business Holiday

Arctic Adventure

The Race

Talkdown

THE SECRET SERVICE

A Case For The Bishop

Last Train To Buffers Halt

May-Day May-Day!

UFO

Survival

The Dakotek Affair

The Responsibility Seat

Close Up

Kill Streker!



THE HILTON INTERNATIONAL , LEEDS OCTOBER 26th and 27th 1991

The Birthday

As all readers of this august journal must know by now, 1991 is Fanderson's double celebration year. Not only is it ten years since the formation of Fanderson following on from *Fanderson 81*, the Leeds-based convention that kicked the whole thing off, but it is also the thirtieth birthday of Supermarionation.

To answer a query which has been made, what this means is that it is thirty years since the first television screening of *Supercar*, the first Anderson show to be made in Supermarionation. (Standard practice is to celebrate the birthday of a show in the year of first screening, not production - hence the *Star Trek* 25th anniversary celebrations this year and our own *Captain Scarlet And The Mysterons* 25th anniversary next year).

Manhunt

Or indeed woman hunt, as our guest list for *Fanderson 91* gets ever longer. Latest guests confirmed for our Supercelebration are as follows:

GEORGE SEWELL is seen in the Century 21 productions *Doppelganger* and *UFD*, as well as regular roles in the series *Special Branch* and *Home, James*. George has done guest roles in everything from *Man In A Suitcase* and *Tinker, Tailor, Soldier, Spy* to *Rising Damp* and *Doctor Who*. In short, George Sewell is one of the most experienced stage and screen actors Britain has to offer, and it is always a pleasure to announce him as a guest at a Fanderson convention.

ALIBE PARSONS appeared in the later episodes of *Space:1999* in the part of 'Alibe'



[who else?] and was a very popular guest at AlphaCon last year. By all accounts she enjoyed herself as well, and is happy to be making a return visit to Leeds for her second Fanderson convention appearance.

DAVID GRAHAM is the man who provided Gerry Anderson with two of the most famous character voices ever - Brains and Parker from *Thunderbirds*. David's association with Gerry goes back a long way and he has proved a popular and interesting guest at several Fanderson events in the past, including *Fanderson 90*.

DOLORES MANTEZ is another very popular guest from previous Fanderson conventions, and we are delighted to welcome Dolores and her charming husband Robert to our birthday celebrations. Dolores is best known to Anderson fans for her appearances at Lt. Nina Barry in *UFD*, but can also be seen in such diverse productions as *Danger Man* (several times) and *Randall And Hopkirk (Deceased)*.

ALAN PERRY began his career in series television as a clapper loader on *The Adventures of Robin Hood* before moving on to Gerry Anderson's *Supercar*, working as a camera operator and then director right through to *UFO*. Our star interviewee this issue, you can read all about Alan elsewhere, but you can take my word for it that he is a fascinating guest (as Joe 90 And The Secret Service One Day attendees will testify) and a born storyteller, and we are very much looking forward to seeing him, and all our guests at *Fanderson 91*.

George, Alibe, David, Dolores and Alan join our already announced guests **GERRY ANDERSON**, **ED BISHOP** and **ALAN WILLIS** in what is proving to be a packed Supercelebration programme. As always, all guest appearances are subject to the professional commitments of the guests.

High as we are on their list of priorities, if that long awaited call comes from Steven Spielberg...

Special Assignment

In answer to another query, we have a 'special assignment' for all those who think they have as yet untapped writing skills. Not only straight prose stories are acceptable for our writing contest, but also poetry and scripts. basically, if it's fictional, it's typad, and it's based on a Gerry Anderson series, then it qualifies.

Also, don't forget all you Shades that we also have contests for fancy dress, art work, and model making, plus a sponsored swim and our only team contest, the new and improved "Brain of Fanderson" (or perhaps that should be "Brains of Fanderaon", or "Brian the Brain of Fanderson"?) competition.

Set Sail For Adventure

So splice the mainbrace and set sail for that well-known sea-faring town, Leeds. Before you cast off, however, don't forget to register for *Fanderson 91*. Only limited numbers of registrations are available, so register now and don't find yourself up the creek without a paddle!

Journey To Where

Fanderson 91 takes place at The Hilton International Hotel, Neville Street, Leeds, West Yorkshire LS1 4BX, United Kingdom. The event takes place on the 26th and 27th of October 1991, and hotel information sheets will be sent out on receipt of your registration. If you wish to book accommodation at the hotel, you must book this yourself, telling the hotel you are attending the event (this will enable you to get the special 50% *Fanderson 91* discount

room rate).

Incidentally, *Fanderson 91* has unfortunately lost one of its alternative sources of attendee accommodation with the news that the Griffin Hotel is to temporarily close for refurbishment. The hotel management is unable to guarantee that the work will be finished in time for the event and have informed those who have already booked.

End Of Eternity

Yes, this is where I finally tell you how much it costs to attend *Fanderson 91* and where to send the money to.

FANDERSON MEMBERS

Two Day Attendees £20.00

One Day Attendees £10.00

Supporting Registration £7.00

NON MEMBERS

Two Day Attendees £25.00

One Day Attendees £12.00

Supporting Registration £10.00

Under 16s must be accompanied by an adult at all times (or confined to a holding cell in Aquatraz) but they do qualify for a reduced entry fee. If either they or their parents are members of *Fanderson*, under 16s only have to pay half of the *Fanderson* rate - otherwise they have to pay half of the full rate.

Please send your hard-earned cash to:

Fanderson 91

P.O. Box 93

Wakefield

West Yorks WF1 1XJ

United Kingdom

Hope to see you there.

Ian Fryer

Fanderson 91 Chairman

**IN
SUPERCELEBRATION**
10 Years of *Fanderson*
and
30 Years of Supermarionation



ON LOCATION WITH THE SECRET SERVICE

Fanderson Chairman Chris Bentley takes you on a guided tour of the major locations used in the little seen Anderson series *The Secret Service* - and also takes in *Joe 90* along the way.

The major feature that sets *The Secret Service* apart from all the other Anderson Supermarionation series is the groundbreaking mixture of location footage (using live actors) with the studio-based marionation sequences. Opinion is divided on the merits and success of this odd blend of filming techniques, but whatever the outcome of any such debate, the use of location footage lends the series a reality-based authenticity that is lacking in the other shows.

Of course, location film can be seen in Anderson productions as early as the *Pit Of Peril* episode of *Thunderbirds*, with its use of stock footage African wildlife, although the first use of custom-shot exterior footage came with the bi-plane sequences on *Thunderbird Six*, and this was followed by extensive use of location filming on *Doppelganger*.

However, the first use of location footage in a series came with the *Joe 90* episode *The Unorthodox Shepherd*. The episode was directed by Ken Turner (later to be responsible for directing all the location shooting on *The Secret Service*) and essentially paved the way for the series to follow on from *Joe 90*. *The Unorthodox Shepherd* features many similarities to the *Secret Service* format, not the least of which is the appearance of an apparently deaf priest who is not all he seems.

The real beauty of the location work in both *Joe 90* and *The Secret Service* is that it gives one the perfect excuse for a pleasant afternoon driving around the countryside, as the places where most of the sequences were filmed still exist today, in and around London. Visiting these locations is akin to walking on to a standing set, identical in every way to its appearance in a television series made over twenty years ago.

THE SECRET SERVICE TOUR

Before embarking on your tour, plan ahead and make sure that you start out early, arming yourself with a loaded camera and a reasonably detailed map, showing Central and West London, particularly Slough and High

Wycombe. Most importantly, if the sun is out, don't forget to wear a hat to cover up that bald bit.

Your first stop is the church seen in the *Joe 90* episode *The Unorthodox Shepherd*. This is the very picturesque Harefield Church on Church Hill, heading south out of Harefield, about three miles north west of Ruislip. Set back off the road down a slight incline, the church remains exactly as it was in 1968 when *The Unorthodox Shepherd* was filmed there. Following in the footsteps of Clem Mason, the short walk up the path to the main door and into the graveyard beyond also reveals it to be the church seen in the closing title sequence of the *UFO* episode *The Square Triangle*, when Liz Newton (Adrienne Corri) visits the grave of her husband. The gravestone itself was a prop and doesn't exist, but you can trace Liz Newton's footsteps out of the church yard as she leaves to meet her lover Cass (Patrick Mower).

Another very picturesque church set back off the road in its' own grounds is St Michael's and All Angels in the Hughenden Valley, also known as the Church in the Park. Located about two miles north of High Wycombe on the A4128, this is the church seen extensively as Father Unwin's Chertsey parish church in *The Secret Service*, most notably in the opening and closing credits of each episode. Dating back to the twelfth century, St Michael's is surrounded by National Trust parkland - the rolling countryside seen behind *The Secret Service* title card - and as such is almost unchanged from its appearance twenty years ago. The only differences are cosmetic - the two busts on either side of the main door are slightly weathered and mostly covered with foliage, and the graveyard has been partitioned off with mesh fencing. However, cream teas are served to visitors in the sixteenth century church house alongside. Look for it as Hughenden Manor on your map.

Unwin's vicarage is about eight miles away (not very convenient for him!) at Foxlea Manor in Burnham Beeches on the A355, two miles north of Slough. The Manor is seen



in every episode of *The Secret Service*, again, most notably in the title sequence, and it is from here that we usually see Unwin setting out in Gabriel. The sequences with Gabriel driving down the typically English country lanes were also filmed in Burnham Beeches, as was the pre-credits sequence in *UFO's* premier episode *Identified*, where Straker, Henderson and the Minister are attacked by a UFO as they travel through the woods in the Minister's Rolls Royce.

Gabriel is also seen driving along the Northern Road (B416) in Slough in several episodes, and a short drive north out of Slough along this road will bring you to Wexham Park Hospital at Stoke Green, Slough. This is the hospital where Unwin is seen visiting the bogus Brother Gregory in *School For Spies*, and also the hospital where Straker visits Catharina (Teasa Wyatt) in the *UFO* episode *The Long Sleep*.

A trip back into the centre of London (via Heathrow Airport - *A Case For The Bishop* - and Kew Gardens - *To Catch A Spy*) will take you to the headquarters of British Intelligence which are seen located in the Centrepoint Tower at the intersection of Oxford Street with Tottenham Court Road. Built on the exact geographical centre of London, Centrepoint towers over Tottenham Court underground station and is literally about 30 seconds walk away from the Forbidden Planet bookshop on New Oxford Street (a good place for picking up Anderson memorabilia). You need to be on the northern side of New Oxford Street (preferably with a wide angle lens on your camera) to get a decent shot of

the Tower as seen in the series.

Hop on the tube (Northern Line) at Tottenham Court Road and go two stops to Charing Cross. From there you will need to take a short walk southwards past Trafalgar Square to Whitehall where you can join the milling tourists at Horseguards Parade. The barracks building here hides the secret location of British Intelligence Service Headquarters Operation Priest (aka BISHOP), unchanged since 1968, although the Horseguards themselves are wearing a more fitting regal headgear these days than the old bearskins seen in *The Secret Service*.

It is almost impossible to get a decent photograph of the building due to the tourist horde and a steady stream of sightseeing buses, which all pull up outside the barracks just as you press the shutter. Don't forget to have a short wander down Horseguards Avenue, almost immediately opposite. Gabriel is seen parked here in *Last Train To Buffers* after entering London across Westminster Bridge.

Sadly, this is where your Secret Service tour ends - for now. Other locations used in the series are still to be found, but we'll let you know as and when they are located. The rest is up to you. Make the most of your day out and goodly lookary or folly for your eyebold.

My thanks to Tony and Annette Mackay for tracking down the country locations mentioned in this article, and also to Steven Rix for the use of his photos of Foxite Manor.



FANDERSON NEWS

ISSUE 31

DATELINE: SEPTEMBER/OCTOBER 2091

SUPERCAR AVAILABLE ON SELL-THROUGH VIDEO

Supercar, the classic Gerry Anderson Supermarionation series that really set the whole ball rolling, is finally available on sell-through video from ITC's very own Home Video label. Launched in mid-September, the first volume of **Supercar** should be available as you read this, or at least very shortly.

First shown on television exactly 30 years ago last January, **Supercar** tells of the amazing car/aircraft/submarine created by the eccentric Professor Popkiss and his colleague Doctor Beaker, and piloted by the series' hero Mike Mercury, with young Jimmy Gibson and the mischievous monkey Mitch in

tow.

ITC have released the first volume of what is intended to build into a complete set of the 39 classic black and white episodes, each volume featuring four episodes. This initial release features the very first episode, *Rescue* along with the second, third and fifth episodes originally broadcast, *False Alarm*, *Talisman Of Sargon*, and *Amazonian Adventure* (the first four episodes in the ITC production listing). All four episodes are written by Martin and Hugh Woodhouse, with Anderson stalwarts David Elliott and Alan Pattillo sharing the directing (Elliott on *Rescue* and *Talisman Of Sargon*, Pattillo on *False Alarm* and *Amazonian Adventure*).

The tape is priced at £8.99 and is available



from all major video retail outlets. Volume 2 of *Supercar* will follow in October.

More good news for Anderson fans is that future ITC video releases will include those series not currently available on Polygram Video, primarily *Fireball XL5* and complete unedited episodes of *Space:1999* released in production order. The latter is especially good news as it is now nearly 10 years since *1999* was shown in the UK, and most ITV regions cut the episodes to shreds. These are tentatively scheduled for release next year.

Members with a wider interest in ITC's general classic television output will be interested in their other Home Video releases, which in September include *The Saint* with Roger Moore, and *Randall And Hopkirk (Deceased)* with Mike Pratt (*UFO - The Psychobombs*) and Kenneth Cope. Volume 1 of *The Saint* features the very first black and white episode *The Talented Husband* and the colour episode *The Convenient Monster*, while Volume 1 of *Randall And Hopkirk (Deceased)* features the pilot episode *My Late Lamented Friend And Partner* and episode two, *But What A Sweet Little Room*.

Future releases will include *The Adventures Of Robin Hood*, *Danger Man* (with Patrick McGoohan), *The Champions* (Stuart Damon, Alexandra Bastedo and William Gaunt), *The Persuaders!* (Roger Moore and Tony Curtis) and *Sapphire And Steel* (Joanna Lumley and David McCallum).

SUPERCOMPETITION!

ITC Home Video have kindly donated five copies of *Supercar* Volume One to give away in a special competition to celebrate the launch of the series onto video in its 30th Anniversary year. Titan Books have also donated five copies of "The Complete Gerry Anderson Episode Guide" book, one of which will be sent along with each *Supercar* video cassette to our five lucky winners.

Simply answer the five questions below and send your answers on a postcard to:
Supercar Competition, FAB, P.O.Box 93, Wakefield, West Yorkshire WF1 1XJ.
Postcards must arrive by the closing date, Saturday, October 31st 1991.

The Supercompetition Questions

1. The actor in the photo opposite provided the voice for Mike Mercury. Who was he?
2. What is the name of Supercar's base?
3. What is the name of Jimmy Gibson's brother?

4. How many episodes of *Supercar* were made?
5. In which year was *Supercar* first broadcast?

THUNDERBIRDS ARE BACK - AT LAST!

Thunderbirds are back on British television this autumn. However, contrary to previous reports, we understand from the BBC that the series will occupy the 6.00pm - 6.50pm slot on BBC2's Friday evenings starting on September 20th. This will be the very first network screening of *Thunderbirds* in the UK, with all parts of the country receiving the show simultaneously. ITC have struck new prints for *International Rescue's* return to television, but unfortunately, these are in 16mm, not the hoped for 35mm for best quality sound and picture. *Radio Times* and *TV Times* for that week will both carry articles about the show as rescreenings commence almost exactly 26 years after its' initial UK broadcast on October 2nd, 1965.

Members with a complete set of the Channel 5/Polygram *Thunderbirds* video collection should particularly watch out for the six episodes which are not available complete. The episodes to look out for are *Trapped In The Sky*, *Sun Probe*, *Operation Crash Dive*, *Terror In New York City*, *Atlantic Inferno* and *Riochet*.



MAJOR MERCHANDISE CAMPAIGN GEARS UP

ITC Entertainment have appointed Copyright Promotions to handle the marketing and promotion of all new *Thunderbirds* merchandise to coincide with the autumn BBC screening. Copyright Promotions have recently marketed *Teenage Mutant Hero Turtles* in the UK, with much success, and a similar major merchandising operation is currently gearing up for *Thunderbirds* with the emphasis very much on the new generation of young fans, many of whom will be seeing *Thunderbirds* for the very first time.

Although details are limited at present, Copyright will be providing us with complete listings of all the merchandise items in the months to come, and we expect to be able to print a full report in FN32 (published with FAB 2).

At copy date (August 12th) licenses have been issued to Adam Leisure for hand held and table top LCD games, Cherub for pyjamas, nightwear, briefs and vests (which will only be available from Dunnes, Tesco, Mothercare, GGP and Childrensworld), and to Dufort & Sons who will be producing plastic moulded badges, the first of which will be the International Rescue logo.

We have also received unconfirmed reports that there is to be a new bi-weekly *Thunderbirds* comic which will combine old material from TV21 with new articles and strips. Long-time Fanderson artists Steve Kyte and Graham Bleathman are involved in the project with Alan Fennell (see interview in FN30) editing. More on this and other new merchandise next time.

THUNDERBIRDS EXHIBITION ON COURSE FOR 1992

Wolverhampton Art Gallery are sponsoring a celebration of Gerry Anderson's work from the 1950s to the present day in the form of a massive *Thunderbirds* exhibition which will run from June 20th to August 28th 1992. Phil Rae has agreed in principle to display his entire collection of original puppets and models, and the organisers are approaching other collectors and fans who either own original puppets and models or have made accurate replicas of the originals.

The intention is present the ultimate Gerry Anderson model show, combining what is left

of the original studio models with accurate replicas built by fans, yet clearly distinguishing between the two. All exhibits will be insured by the gallery for the duration of the exhibition, and the gallery intends to handle transport and security for all exhibits.

If you have an original Anderson model or puppet, or an accurate replica built by yourself or one of the original modelmakers, and would like to display same as part of the exhibition, please contact Dave Finchett (Coordinator) or Martin Jones (Promotions Officer) at the following address:

Thunderbirds Exhibition,
Central Art Gallery, Lichfield Street,
Wolverhampton, WV1 1DU.
Telephone 0902 312032 Ext.127

PAST FUTURES

In the more immediate future (so immediate, in fact, that it will be happening as you read this) is an exhibition of science fiction visuals at the Cartwright Hall in Bradford. The exhibition, which features models and costumes from Gerry Anderson's series, as well as Daleka, Aliens (from the film of the same name), Robocop and the robot Maria from the classic *Metropolis*, runs from September 14th to November 24th. Further details are available from Steve Manthorpe, who you can call on Bradford (0274) 493313.

Those of you who are in the area for Fanderson 91 could make a long weekend of it and pop across for a look.

INTERNATIONAL RESCUE DOES IT AGAIN!

International Rescue Corps, the voluntary rescue organisation inspired by our brave boys in blue from *Thunderbirds*, were called in to help after an earthquake wrecked communications in Costa Rica in April. The team searched the ruins as well as assisting other relief organisations with communications.

No sooner had operations in Costa Rica been completed than the team was called out again to assist in rescue operations after another earthquake in Georgia, Russia. I.R.C. were directly involved to rescue two men from their bulldozer which had crashed into a ravine. Both the Costa Rica and Georgia missions were completed within fourteen days!

NEW PROJECTS FOR GERRY ANDERSON

Gerry Anderson has two recent productions currently airing regularly on British television. The first, initially screened in early August, is a commercial for Domestos, which features an animated, overcoated bottle of Domestos fighting organized crime in the big city in a thirty second mini-feature very reminiscent of *Dick Spanner* in its' style and execution.

The second production is the much-hyped new promo video for Dire Straits' first new single in very long time - "Calling Elvis". This bizarre short film features a mixture of live-action with original footage from *Thunderbirds*, and newly-filmed Supermarionation sequences featuring *Thunderbirds*-style puppets of Dire Straits performing the song. There are newly filmed cameo appearances by Lady Penelope (original head, body from Swinton), Brains (made for a recent newspaper ad campaign, but sporting a totally new hairstyle) and Jeff Tracy (newly built, but bearing no real resemblance to the original), and several of the original *Thunderbirds* production staff were involved in the filming of the new sequences, including Christine Glanville and Bob Bell. Andy Dawson and Gavin Robertson from the Mima Theatre Project put in an appearance right at the end, and Gerry's wife Mary served as producer on the Supermarionation sequences.

The song itself has nothing to do with *Thunderbirds* or International Rescue, but the *Thunderbirds* emphasis in the video (the result of overall producer Steve Barron's long-time desire to do a *Thunderbirds* video and to work with Gerry) will be a timely selling feature for the record as the original series returns to UK television in September.

Future projects for Gerry currently in the planning stages include a new animated fantasy series for children and a television documentary series, both for the BBC. The former, *Lavender Castle*, is a joint venture with fantasy artist Rodney Matthews (who will design the show) and writer Pauline Fisk, with music to be provided by Rick Wakeman. Production should commence later this year.

The documentary, *The Gerry Anderson Story*, will be an hour long appraisal of Gerry's career, presented on BBC2 in two half-hour episodes with clips from the shows and comments from Gerry.

21st ANNIVERSARY FOR UFO

A Personal Tribute by Chris Bentley

While the rest of the world is celebrating the 25th Anniversary of *Star Trek* in September, here in Fanderson we have a small celebration of our own (quite apart from our own 10th birthday). Almost forgotten in the hype surrounding the *Star Trek* Anniversary, an intelligent, exciting and at times downright creepy science-fiction series is celebrating its 21st birthday.

On the 16th of September 1970, *UFO* made its debut appearance on British television with its' opening episode *Identified*. The first of Gerry Anderson's three live-action series, *UFO* remains the favourite live-action show for the majority of Anderson fans in the UK, and second only to *Thunderbirds* in overall popularity. Hard information about the making of the two blocks of episodes (the first 17 featuring George Sewell, and the remaining 9 without him) has been relatively scarce until only recently, with the reasons for the various cast changes and the order in which the episodes were shot only now coming to light (look for future articles in 'FAB') as the series itself comes of age.

UFO caught me as a young and impressionable seven-year-old, when my only appreciation was for the action/adventure, science-fiction and special effects aspects of the show. Now older and wiser, I can appreciate the more adult aspects of the series, the dramatic content and the often brilliant and challenging ideas that many of the episodes present. I can also appreciate the value of my complete set of *Countdown* comics, which that seven-year-old read and re-read over and over (and yet managed to keep in pristine condition), that served as my apprenticeship into the worlds of Gerry Anderson and sparked my interest in finding out about all the other shows that I had never seen, but which appeared in *Countdown* as back-up to the main *UFO* strips and features.

It is no secret that *UFO* is my favourite series of the Anderson canon and I am highly delighted that so many of the contributors to the series are as supportive of the club and are joining us at Fanderson 91. We have a lot of celebrating to do at 91 with the respective Supermarionation and Fanderson anniversaries, but in amongst it all, save a glass and join me in a toast to *UFO*.

SEWELL ON STAGE

George (UFO) Sewell has been identified flying around the country on a whirlwind 20 week tour of Agatha Christie's "Verdict", co-starring with Anita Harris. Venue details were unavailable at presstime, so keep your eyes peeled for the play opening somewhere near you. Alternatively, you can catch up with George at Fanderson 91 in October (see our convention report elsewhere in FAB 1)

VIRGIL LIVES!

Former Virgil Tracy voice artist David Holliday is alive and well and living in New York. Replaced by Jeremy Wilkin at the end of the first production block of *Thunderbirds*, it has long been believed that Holliday had died at that time - thus necessitating his replacement by Wilkin.

Not so, according to Alan Tracy himself Matt Zimmerman who recently revealed in an exclusive FAB interview that his good friend Holliday merely relocated to the US in the mid-sixties, and so was not available to work on the final six episodes of *Thunderbirds*.

Look out for our interview with Matt in an upcoming issue of FAB.

PLAN B GUESTS SEND CONGRATULATIONS

A number of our star guests at the Plan B one day event have forwarded the following messages to Fanderson:

Matt Zimmerman

"When I'm asked to attend a function such as a Fanderson Convention, I always approach it with some nervousness. I know it seems silly, but I do. However, the welcome that I received, first by Ian Boyce greeting me at the door, and then by the Committee and the people at the convention, dispelled all my nervousness and I thoroughly enjoyed the whole afternoon. There is such warmth and friendliness throughout the Fanderson society that I just relaxed and had a wonderful time. I was just pleased that I was free and able to attend and I look forward to seeing you all again. Thanks for asking me and keep up all the good work. FAB."

Prentis Hancock

"I very much enjoyed the London day. My kindest regards to all concerned. Well done, and well organised."

Alan Pettillo

"I enjoyed the Fanderson Plan B do. My writers' cramp is now much better after the autograph signings, thank you. Well done to all."

Zena Ralph

"I arrived at the Conway Hall on the great day quite early, but I think the organisers must have been there all night. Everything seemed to be well in hand."

"It was my first visit to one of these events, apart from a crazy Anglo-French magic convention in Brittany, two years ago, but that's another story and when I wear another hat."

"We were very kindly received by your committee and provided with great hospitality. My time on the panel was most enlightening and it was great meeting old friends. I can hardly believe that I first worked for Gerry almost thirty years ago, and I have just been involved (in a small way) with his latest venture."

"I must say that I really enjoyed my day with you all and I look forward to many more. Best wishes to you all."

Mike Noble

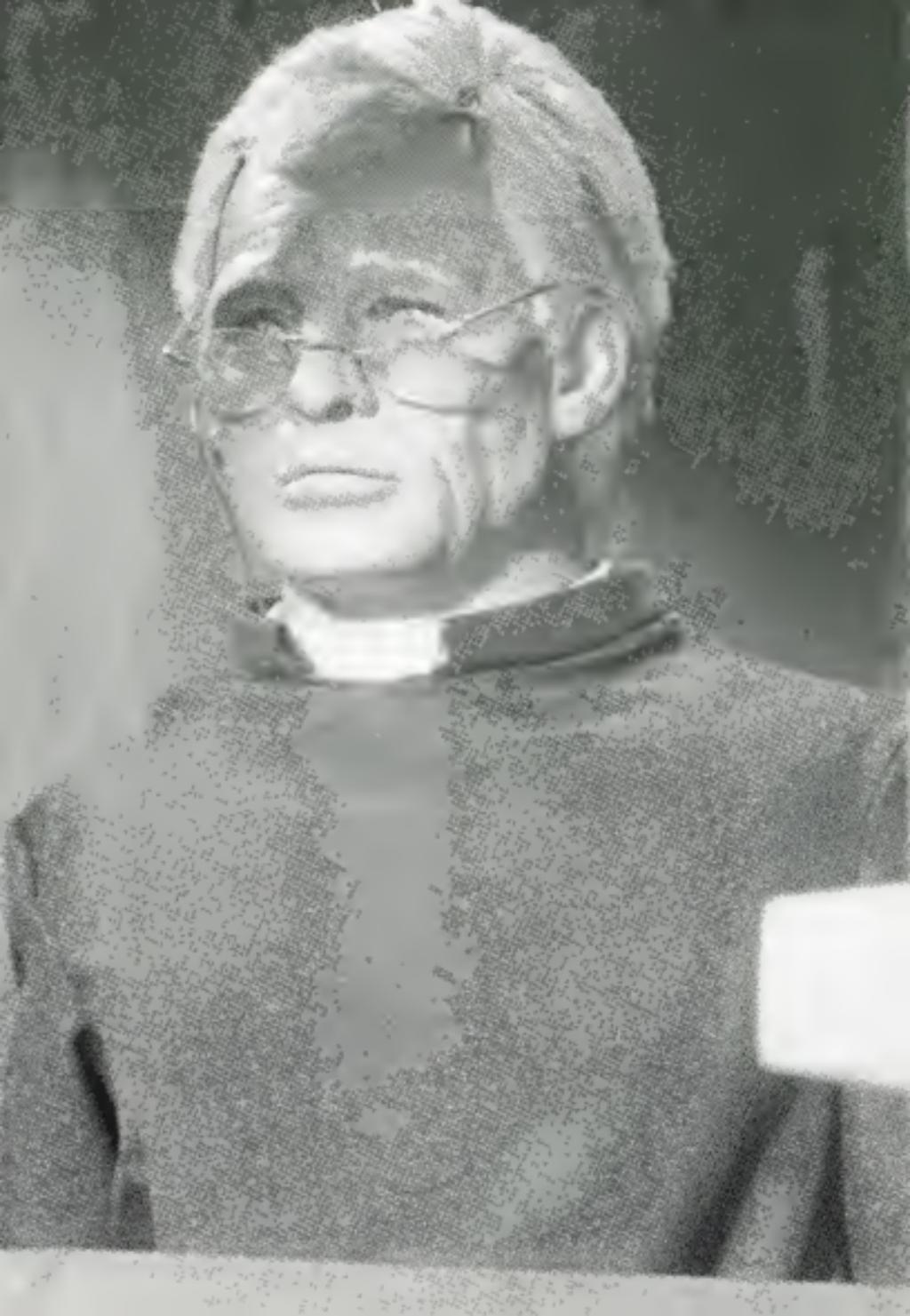
"As you can imagine, I was delighted to meet Gerry Anderson at last - after all these years. I was also delighted to meet many of the club's principals and quite a few of your members. I was very impressed with the way it was all organised, and how interested everybody seemed at my modest contribution to the proceedings."

"I was so flattered by the attention I received, it gave me a fake sense of importance, well above what I deserve. It is hoped that I gave some satisfactory answers to the people who asked me questions, about my past work and future projects. Thank you very much for inviting me along."

Our thanks to all the above and to all our guests at Plan B for their support and enthusiasm.

THE YOUNG ONES

Finally, our congratulations to members Roger and Diane Hagon on the arrival of their third child, Matthew John Peter on June 29th. The young shaver is obviously named after Matthew Harding in *The Secret Service*, and will be making his first convention appearance at Fanderson 91 in October.



SCRIPT TO SCREEN

JOE 90 - THE UNORTHODOX SHEPHERD

This issue, Stephen Brown looks at one of the landmarks of the *Supermarionation* series, the first story in which major location filming was used in a story featuring puppets. Also, the episode has come to be regarded as a dry run for the later series *The Secret Service*, which used the same techniques heavily and had a very similar leading character.

JOE 90 - The Unorthodox Shepherd

Episode written by Tony Barwick
Original broadcast date 22/12/68
(ATV Midlands)

Unlike the previous entry in our occasional *Script To Screen* series of articles, Tony Barwick's *UFO* story *A Question Of Priorities*, this particular script is much closer to the episode as screened. Although 'only' a puppet show, the script is written and laid out in exactly the same manner as a live action script, showing that even at concept stage the *Supermarionation* shows were really planned out as 'mini-movies'. As previously, the scene numbers I have quoted are taken directly from the original script and should prove a useful guide when explaining deviations from the script in the finished article.

Episode Plot

Joe has received the brain patterns of a World Bank vice-president to help track down the source of some counterfeit money. It is established that the notes have been printed within the past few days from plates which were supposedly destroyed some years earlier. The vicar of an apparently haunted village church has been passing some of these forged notes. It is soon discovered that the vicar is feigning deafness to avoid awkward questions because the crooks are holding his vicarage hostage and using the church crypt as their workshop. The hauntings in the church have been manufactured by the forgers to keep villagers away from the area and cover the noise of the printing press. The men from W.I.N. concoct their own 'haunting', featuring Joe as a ghostly angel. The crooks are scared out of

the church and into the waiting arms of the local bobby - hoist by their own petard!

The Script Scenes 1-20

After the opening scene of the church at night, we still have Joe, Mac and Mason in the choir, but the script mentions that other villagers are present as well. It was intended to see these 'extras' leaving after the Reverend says, "I'll expect you Wednesday". After he asks to speak to Mac, we were meant to see him and Mason saying goodnight to each other again.

Scenes 21-41

Although the scenes in the script are virtually identical to the screened version, they are presented in a different manner. Basically, the scenes are intermixed with each other whereas the script reads as follows:

External shot of the church. It is eerie and silent. The churchyard wall is seen in the foreground and the music tells us all is not well. A gloved hand comes into shot to rest on top of the gate. An owl hoots. A shadowy figure stands by the wall. A tracking shot shows the man walking along the path towards the church. We hear his slow tread in the gravel. The bass bell tolls.

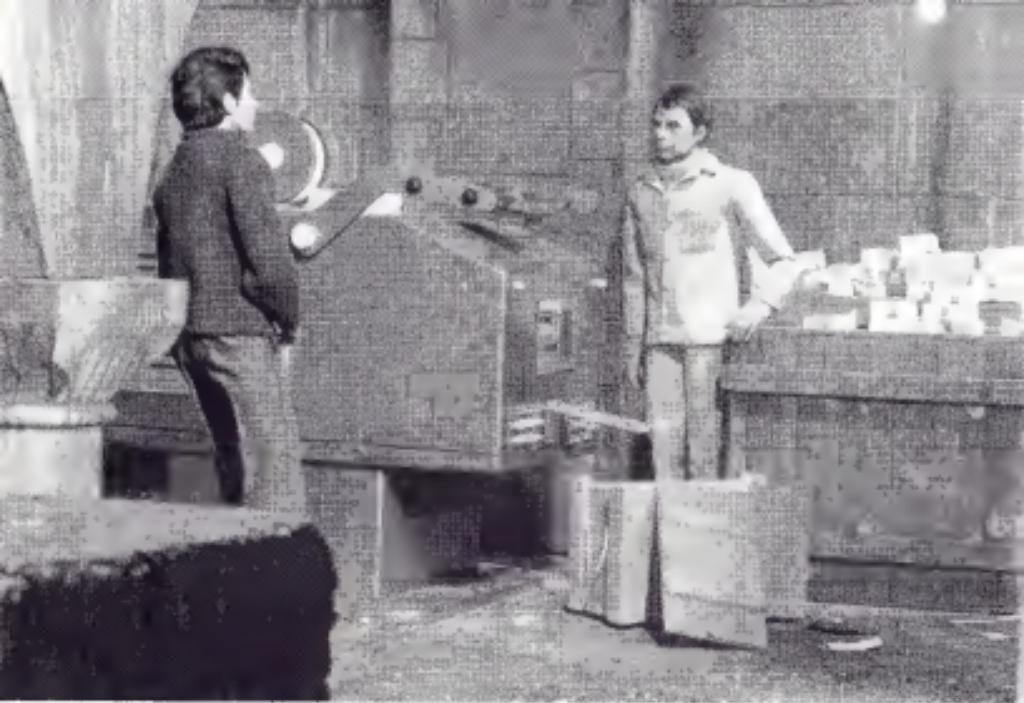
The only important variation in the script from the televised version is that just prior to the book clamping, we were to have heard the rustling of the pages.

Scenes 42-60

Only minor changes here.

Scenes 61-81

There are several changes to the sequence in which Sam, Mac and Joe visit Reverend Shepherd to ask him about the counterfeit money. The Reverend's sitting room was scripted to have a large collection of guns on the walls. This was left out, I assume because of the significance of his hobby later in the storyline. Some humour creeps into the dialogue in this scene, but not all was left in. For example:-



(Sam Louver has introduced himself to the Reverend)

SHEPHERD "How are you? Nothing to do with vacuum cleaners...what? Ha, ha, ha"

MAC "No, sir. The name is L-O-O-V-E-R.. L for...er, L for..."

Sam also has one line cut, when he holds out the ten dollar bill to the Reverend who says, "This is unexpected". Sam was supposed to have continued with "It's been a shock to a great many people, sir. Can you explain how it came into your possession?"

Scenes 82-111

One scene was cut from the scripted version of the story. Just before we see Sam's car pulling up on the roadside, Mac, Joe and Sam were supposed to be seen at a table in the corner of the inn. Robertson, the landlord, stands nearby and says to Sam, "You're up early, sir". Sam was to reply, "Just coffee thanks. We're going out".

Scenes 112-160

The Reverend Shepherd is in his garden, but he was not supposed to be singing 'Good King Wenceslas'. As Sam slips back the safety catch on his pistol, the script has the fade out to commercial break at this point. Instead it comes after the Reverend invites Sam et al into the house. This apart, there are only very minor changes to the script in the televised version.

Scenes 161-225

The only real change made from Tony Barwick's script was the addition of the short sequence of the carved bird in the church appearing to scream as Joe makes his angelic appearance to scare the villains into revealing themselves.

Scenes 226-245

From now to the end of the story, several of the scripted scenes were either cut altogether or moved around. Following is an account of the final scenes as written following Kline's final cries of "No...No...No...".

(The constable has handcuffed Mason and Kline. In the background are Rev. Shepherd and Thomas the verger. Sam is with Mac.)

SHEPHERD (to Thomas) "You're safe now. How are you, old friend? (To the constable) Right, Sergeant, take them away."

CONSTABLE Yes, Vicar. I don't pretend to

understand all that's gone on here tonight, sir, but I'm a practical man. I'm putting it all down to half a jar of pickled onions with my supper. (He walks out of shot) Goodnight all. Come along you two".

Next day, there follows the scene in the rectory with the Reverend joined by Mac, Sam and Joe. The script continues as follows:

SAM "The reward for the recovery of the plates, Padre. £8,000."

SHEPHERD "I don't know what to say".
MAC "I understand Interpol also offered £2,000, so...er..hm. That makes £10,000 - a nice round figure."

SAM "I don't think I can..."
JOE "Go on, Uncle Sam. It's Christmas."

SAM "Alright. £10,000".
MAC "Made out to the St. David's Restoration Fund".

SHEPHERD "Well, Gentlemen, the ghost is laid, the plates are safe, the church will get its new roof, and no publicity...I...I..."

SAM "Don't say another word, Padre".
SHEPHERD "Tell me one thing. How did your son Joe gain the knowledge and experience to fly with a power pack?"

JOE "The Lord moves in mysterious ways, sir".

MAC "Well, Reverend, it's time for the Christmas carol service. I hear the whole village is in the church".

And so the story ends on a cheerful note. As this is the almost obligatory Gerry Anderson Christmas episode, it has a light-hearted, and to my mind, slightly over the top approach. Since I'm now twenty years older than when I first saw it, my opinions are no doubt a bit negative.

Thanks to Tony Barwick for writing the script, Channel 5 video for allowing me to see it whenever I want, and most importantly, thanks to Gerry Anderson for giving us these excellent programmes.

If you have any comments, questions or suggestions to make on this Script to Screen, please write to FAB, or even to Stephen himself at his home address 31 Mill Rise, Saxmundham, Suffolk IP17 1XJ. Your remarks go a long way in helping with the planning of the future format of these articles.

Finally, a request. Has anyone out there got any original scripts from Thunderbirds, Stingray, and Fireball XL5 that they would be willing to lend for future articles? Your help would be very much appreciated.

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The choice of episodes was good, although I missed *Captain Scarlet* and *Joe 90* through getting autographs. Even after what must be now nearly thirty years, the dialogue exchange between Scott and Gordon aboard *Fireflash* towards the end of *Operation Crash Dive* still made my heart pound!! But the most special episode of all to me was *The Secret Service*, because, apart from a few photos I have never seen this series before. To be honest, the show is not as bad as people make out.

Despite the disappointments, I am glad that I attended and am certainly looking forward to the next London based convention.

You may have to wait a while, Kev, as Fanderson has no plans at present for a London based convention until at least 1993. Sorry you didn't enjoy Plan B, but did your enjoyment of the whole day really hinge exclusively on having your photo taken with the guests? I think you will agree that there was a lot going on at Plan B and time was at a premium, but the convention committee still ensured that every attendee was able to get an autograph from each of the guests (with the exception of Gerry Anderson, who was literally on a flying visit to Plan B). You may find more opportunity for photos at Fanderson 91 in October.

Finally, should poor placement of the autograph table be a capital offence as Kevin suggests? What do other Shades think?

Keith Ansell, Great Barr, Birmingham

I enjoyed '21st Century Fiction' very much with the exception of the story "John Tracy Saves The Day". I look forward to future issues and would like to see stories featuring *Supercar*, *Stingray*, and my personal favourite *Fireball XL5*. Would you be interested in my attempting to novelise a few episodes of *XL5*? What about a fanzine reprinting some of the text stories from the annuals - particularly the *Supercar* and *Fireball XL5* ones which were written by Sylvia Anderson and Alan Fennell?

'21st Century Fiction' co-editor Helen McCarthy replies: "I'd be interested to know why you didn't enjoy that particular story - but I'm glad you enjoyed the rest of the 'zine. Like all editors, I can only run what I receive, so those who want to see stories on the earlier series will have to wait until I get some good ones! '21st Century Fiction' is a fan fiction 'zine - its purpose is to print original fiction set in the Gerry Anderson universe and written by fans. The club might consider reprinting annual stories or original scripts but '21st Century Fiction' is not the right place to do it."

Fanderson Chairman, Chris Bentley: "Keith has some interesting ideas, some of which we have been considering for some time. Personally, I would like to see novelisations of the two *Space:1999* episodes which have never appeared in book form - *Earthbound* and *The Taybor* - if only for completism, but as the scripts of these and the *Fireball XL5*



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episodes Keith mentions are the property of ITC and the original writers, we would have to seek the permission of everyone concerned before embarking on such a project, and the same holds for reprinting *Sylvie and Alan's stories from the annuals*. How much support would such a project - quite separate to '21st Century Fiction' - have with the members?"

Neil Thompson, Tyneside

I'd like to say how much I enjoyed Fanderson News 29...being a UFO fanatic, the Script To Screen article was especially enthralling. I already had an idea that changes were made in certain scenes in film-making, but not to the extent mentioned in the feature. A special thanks to Stephen Brown for the idea! Looking forward to more of the same.

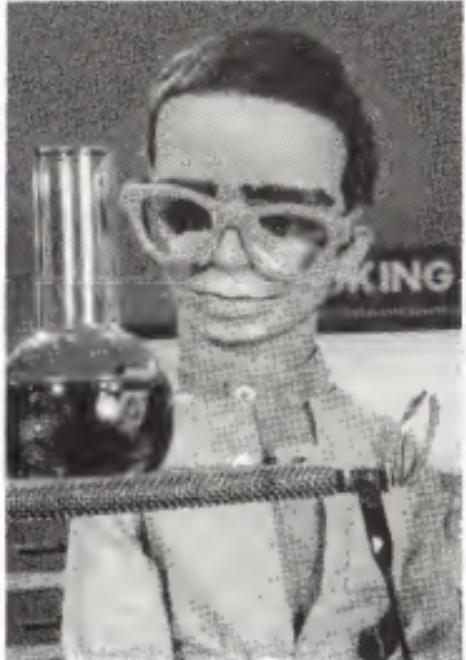
It looks like being a very special year for Fanderson - 10 years old this year, it can only go from strength to strength. I have registered for the convention in Leeds this year, and I'm looking forward to meeting other Gerry Anderson fans.

I wonder how many UFO addicts have spotted actor Richard Aylen (the alien in *A Question Of Priorities*) in the recent reruns of *Joint Account* on BBC1?

The *Script To Screen* article in FN29 proved very popular, and you will have seen more of the same this issue. Further articles are in preparation, but readers will find that the majority of these are likely to focus on the live action shows, as the Supermarionation scripts, by and large, were relatively unchanged when it came to filming, and most feature alterations that are so minor that they hardly warrant a whole article. Not so with the *UFO* and *1999* scripts, many of which feature changes even more extensive than those in *A Question Of Priorities* so you ain't seen nothing yet! However, we are particularly keen to track down scripts of the earliest *Thunderbirds* episodes, which were originally written and filmed as half-hour shows and then bumped up to full hours later on.

Mark Farnell, Erdington, Birmingham

A big well done to Engala Marketing on their issue of the opening titles for *Thunderbirds* as postcards. They are very good, but why is Brains missing? It really is a shame he does not truly complete the set. My hope is that they will repeat the idea with perhaps the Captain Scarlet And The Myster-



rons titles or perhaps some more *UFO* cards...or what about an Eagle transporter from *Space:1999*? I suppose the possibilities are endless. Perhaps Fanderson could market some instead of that dreadful 'Variations' tape.

With the recent TV ads and now the soon to be released Dire Straits video, how many of the International Rescue Personnel puppets still exist? Are there enough to produce a new series if the rerun of *Thunderbirds* proves successful?

Oops! Another thumbs down for 'Variations'. Seriously though, I don't think the numbers of existing puppets would really count for anything were a new series of *Thunderbirds* to go into production - an entirely new set of puppets, all in proportion to each other, would have to be built to suit such a production's style and scale. To directly answer your question, there are just four rebuilt puppets of the original cast, (Penny, Parker, Jeff and Brains), but I think you will agree that the Jeff Tracy puppet built specially for the video only bears a passing resemblance to the original. A live-action series would be more likely - any suggestions who should play the roles? Joanna Lumley as Lady Penelope? Mel Gibson as Scott?

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FOR TRADE:

1. Thunderbirds Game - Weddingtons 1965
2. Torch Gift Book
3. Thunderbirds Annual 1971
4. Marina Speaks Century 21 Mini Album

FOR SALE:

Terrahawks Volume 3 Video - £10.00 (post free)

CONTACT:

J. WETTON, 8 Halg Close, Hightown, Huddersfield, Staffs WS11 2TR

WANTED:

Tapes, records and Betamax Videos of Supercar, Fireball XL5, Stingray, Captain Scarlet, Joe 90, The Secret Service and UFO.

CONTACT:

D. BRUNSKILL, 45 Lamboorne House, Eugenia Road, London SE16 2QS

SWAP:

MWM 18" Skydiver Model Kit (unwanted Plan B raffle prize) for Comet Stingray Kit or offers.

CONTACT:

Mr C. JOHNSON, 54 Montacute Road, Catford, London SE8 4XJ

FOR SALE:

Gerry Anderson Annuals. Please contact address below stating wants. Also I run a press cuttings service with cuttings on your favourite stars available from all over the world.

CONTACT:

Mrs A. ROSE LIPTROT, 82 Wentworth Road, Stourbridge, West Midlands DY8 4RZ

FOR SALE:

Space: 1999 22" Eagle built by Martin Bower. Includes three separate pods - £3,200

Space: 1999 Eagle Command Module with landing gear, built by Martin Bower - £1,170

CONTACT:

GERRY R. FORRESTER, 109 Sandpiper Place, Greenhills, East Kilbride G75 8UP, Scotland

FOR SALE:

Penelope Annual 1972 - Offers

Thunderbirds - Ring Of Fire p/b - Offers

Celling Thunderbirds p/b - Offers

Operation Asteroid h/b - Offers

Captain Scarlet & The Mysterons p/b - Offers

Captain Scarlet & The Silent Saboteurs/b - Offers

The Angels & The Creeping Enemy p/b - Offers

CONTACT:

Mrs A. STANFORD, 47 Park Hill Road, Birkenhead, Aukland, New Zealand

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S.H.A.D.O. USECC is a club for all **UFO** fans. membership includes four newsletters per year, a yearly fanzine, an enrollment bonus, and all items mailed first class/air mail. For more information send SASE or two IRCs to: **HELEN WEBER, 514 Delaware Ave., Lansdale, PA 19446 U.S.A.**

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